

Volume 65 / Issue 2

Fall/Winter 2022-2023

Florida Libraries

The Official Journal of the Florida Library Association

REFLECTIONS
AND NEW
BEGINNINGS

EMERGING
NEW
COLUMNS

Updates from your State Librarian, the
Florida Book Awards, Multitype Libraries,
and much more.

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THE NEW
EXECUTIVE
DIRECTOR

Jenny
Abdelnour

Florida Libraries

AN FLA PUBLICATION

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DOCUMENTING FLORIDA LIBRARY HISTORY 1949-2022



Editor-in-Chief

I am honored to be the new editor. This transition marks a formal approach to publishing content, thus making the *Florida Libraries* a refereed, open-access journal focusing on library and information science. The journal will continue to be an essential resource for news and information of interest to Florida librarians, with articles of statewide or general interest in the field of librarianship also considered for inclusion. *Florida Libraries* will explore a wide variety of perspectives, including technological, social, and user. Its scope is global, covering projects, practices, and theories from information professionals in Florida.

for continuing to house the Florida Libraries Archives made possible by past (1979-1980) Florida Library President Bernadette Stork who curated the collection.

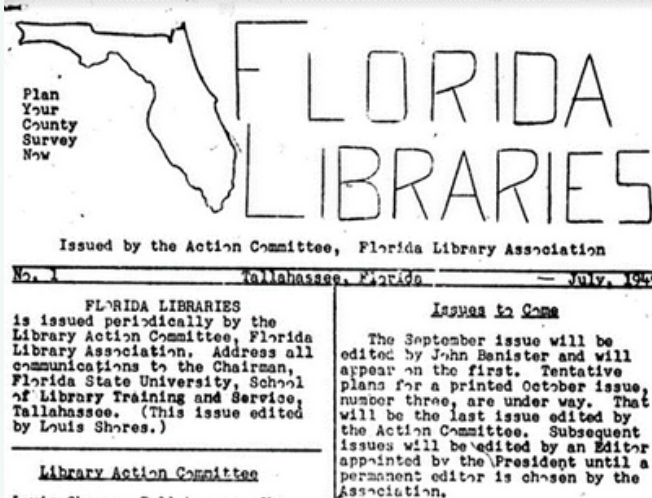


Image 1: Snapshot of the first issue of the FL Libraries, July 1949



Image 2: Past Issues of the Florida Libraries Journal circa 1959-the 1990s

When I learned the news of becoming editor, my colleague surprised me by requesting a copy of the first issue of the *Florida Libraries* Journal via the University of South Florida Libraries. Thank you, Dr. Kathleen McCook, for always being a great colleague and champion for libraries. I am grateful to the USF (University of South Florida) Libraries for making this accessible and-

Karen Urbec, the previous editor, did an excellent job of increasing coverage; I plan to build on her work. The changes are a natural progression. Since its inception in 1949, the journal has traced Florida Library History in collaboration with the State Library of Florida and The Florida Library Association as a division of the American Library Association. The journal has evolved in many ways through the years. The journal went from being a newsletter to an informative bulletin, and in some stages became a more elaborate account of what was happening in libraries throughout the state of Florida.

DOCUMENTING FLORIDA LIBRARY HISTORY 1949-2022



Editor-in-Chief

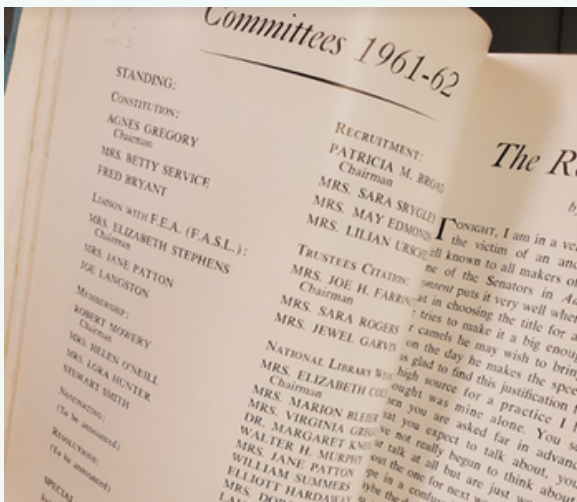


Photo 3: FL Libraries 1961-1962 Issue

The Journal celebrates 74 years since its inception. Through the years it has covered statewide library plans, shared updated resolutions, and budget advocacy statements. In the 1960s, *The Florida Libraries* brought readers a close look at what libraries were doing, to my surprise I was able to read all about the new University of South Florida Library Periodicals reading room, in an issue referencing October of 1962. It was a wonderful feeling to stand in what could have been the periodical reading room at that time looking at a photo of the first time the library opened. I captured the moment in a photo to share with you.

Inspired by all the history I uncovered, I bring you the new goal of the journal which is to provide a timely forum for refereed articles, news, and field notes from Florida Libraries. We will continue to welcome and solicit a variety of perspectives on access as well as many other subjects.

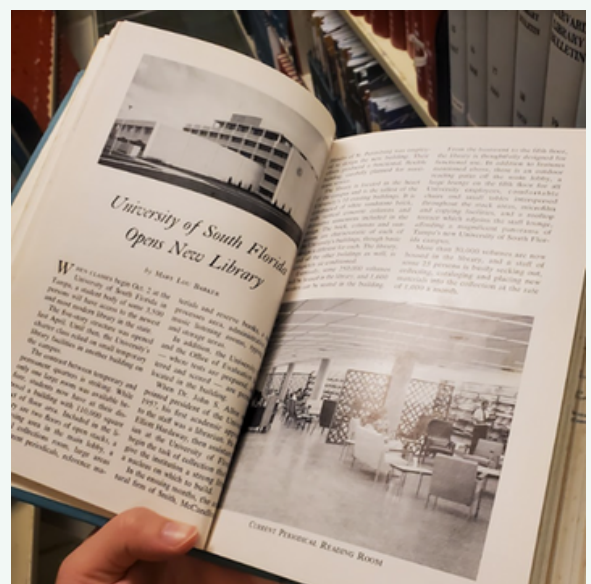


Photo 4: USF Libraries Opens New Library 1962

Introducing the staff

Vanessa Reyes, Claudia Holland, Kari Morrell, Mary Daniels, Sabrina Bernat, and Sara Hack are the new editorial team. Take some time to explore our staff bios as we come from a wide range of backgrounds. I want to highlight that one of our copy editors, Claudia Holland, comes to us from the Division of State Libraries and is enjoying her recent retirement. I want to thank Ms. Holland for her years of service to the profession and look forward to seeing her influence in our journal. Our very own editorial assistant Sara Hack will be graduating with her master's in library science, and it is with immense pleasure that I get to see her transition from one of the best students into an advocate for libraries and our profession. I wanted to note that we have taken some time to bring you this new issue, but all good things take time. We are thrilled to move forward to bring you the most up-to-date research, news, and trends in Florida Libraries.

FROM THE PRESIDENT

SHANE J. ROOPNARINE



Looking into the Future

In his speeches and sermons, Dr. Martin Luther King, Jr. shared the belief that “the arc of the moral universe, although long, is bending toward justice,” an idea that was borrowed from Theodore Parker, an abolitionist preacher^[1].

President Barack Obama paraphrased this statement in his own speeches, and the idea persisted through his tenure and later into his post-presidential work. I often think about this quote, read different perspectives on its interpretations, and weigh it against my own values. I believe that if we are to achieve its promise, we must actively and energetically work toward this goal.

Phyllis Gorshe, our Immediate Past President, concluded the 2021-2022 year with an excellent theme: Reset and Reconnect. While libraries restarted and reengaged with their communities, library staff also sought to recover from the experiences of the pandemic. Self-care was never more important, and I am glad that this past year’s theme also reminded us to look after ourselves and each other. In the upcoming year, my theme will ask us to look to the future once again.

[1] <https://kinginstitute.stanford.edu/king-papers/documents/statement-ending-bus-boycott>

We have returned to something resembling normal, but I believe that it is instead a new normal. In my role as an academic librarian, we have seen fundamental shifts in the way we deliver library instruction. While we have returned to teaching face-to-face, more of us are also teaching online. We are trying new strategies and instructional methods in online classes. In terms of engagement with our students and faculty, we are now regularly meeting via Zoom and providing more fully online workshops. For public libraries, virtual programming is now a part of the new normal.

Common in all libraries, we are seeing new and emerging trends. The services that we offer, and how we deliver them, have changed. Remote work is a big part of this new normal. Our colleagues are more dispersed, but collaboration can happen instantly via Slack, Zoom, and other platforms. In the upcoming year, I ask you to share your new ways of working, the new products and services that you have created, and the innovative ways that you have adapted to our new reality.

FROM THE PRESIDENT

SHANE ROOPNARINE



In the new normal, there are also new challenges. Across Florida, there is an unprecedented increase in material reconsideration requests at school libraries, opposition to inclusive and diverse book displays in public libraries, and new laws that conflict with the tenets of intellectual and academic freedom. Our profession, no matter the discipline, is founded on the rights established by the First Amendment. As a key part of our advocacy, the association will continue to work on these issues. I ask that all members join us in advocating for our professional values and the essential information needs of our communities.

My theme is also rooted in the perspective that we can achieve great things when we work together. For me, this is inspired by the utopian future of *Star Trek* in which we, the people of Earth, will go to the stars in search of new life, new cultures, and new knowledge. *Star Trek* has long included people of color and people with disabilities as the main characters. It reminds us that our diversity is a strength, and we should embrace who we are. At the heart of its philosophy is a future that is inclusive of all people.

[2] <https://www.startrek.com/news/nichelle-nichols-remembers-dr-king>

The late Nichelle Nichols played Lt. Nyota Uhura on the original *Star Trek* series in the 1960s. She considered quitting after the first season until she met an unexpected fan, Dr. King. He said that her role portrayed a future where they were seen with respect and dignity, and this convinced her to continue on the show[2]. Uhura was an officer on the bridge of a starship, traveling through the galaxy with a diverse crew in an imagined future, far from the calls for justice during the Civil Rights Movement.

Our association has made a commitment to supporting diversity, equity, inclusion, and access for our communities and in our profession. We may not command starships, but we are collectively charting a course to new and undiscovered places. I ask that you join me in creating the future. I am excited to share this year's theme with you:

The Next Frontier: Creating Learning, Engagement, and Services in the New Normal.

A handwritten signature in blue ink that reads "Shane J. Roopnarine". The signature is fluid and cursive, with a long horizontal stroke at the end.

FROM THE NEW EXECUTIVE DIRECTOR

JENNIFER K. ABDELNOUR, MA, CAE



Greetings, FLA members!

I started with FLA at the on-site Conference Planning meeting at the Hilton Daytona Beach Oceanfront Resort last September and hit the ground running. I am thrilled for this opportunity to serve as FLA's Executive Director!

My background includes more than 18 years working in public policy, public relations, communications, conference management, and association management. I most recently managed three Florida arts education associations for more than five years.

I have an M.A. in political science with a concentration in applied politics from American University and a B.S. in Criminology from Florida State University. I also hold the Certified Association Executive (CAE) credential from the American Society of Association Executives.

Deciding to work for FLA was a no-brainer, as I firmly believe that, like the music and art teachers in my last position, librarians are educators, too. Additionally, I am a former long-time Leon County Volunteer Adult Literacy Tutor and know the importance of comprehensive and diverse literacy improvement programs through Florida's libraries.

Since my start, I have been networking with members of Florida's library community, including the Division of Library and Information Services, through many in-person and virtual meetings.

My vision for FLA is a diverse and welcoming association of library professionals, libraries, supporters, and other partners that provides solutions to the challenges facing the library profession in Florida.

FLA news:

FLA's 2023 Library Legislative Day in Tallahassee last month was a success! More than 60 members and other library advocates came to the Florida Capitol to champion funding for libraries and library cooperatives, library construction, Career Online High School, and library technology. Thank you to those who participated, especially those who had to take off work and/or travel to attend.

Register now for FLA's 2023 Conference, "The Next Frontier," May 17-19, 2023 at the Hilton Daytona Beach Oceanfront Resort. We have a Conference packed full of professional development, networking, and fun!

The 2023 FLA Board of Directors Elections close Monday, April 17. Vote for the future of YOUR association! While you're at it, why don't you consider becoming the future of FLA by volunteering for a committee? The Call for Committee Members closes Friday, April 21.

Thank you for all that you do.

I'd love to hear from you! Send any questions, suggestions, or concerns to executivedirector@flalib.org.

Regards,

A handwritten signature in black ink that reads "Jennifer K. Abdelnour". The signature is written in a cursive, flowing style.

FLA EXECUTIVE DIRECTOR
ENNIFER K. (JENNY) ABDELNOUR, MA, CAE

MEET THE EDITORIAL BOARD

EDITOR IN CHIEF

Vanessa Reyes

Dr. Vanessa Reyes is an Assistant Professor of Instruction for the School of Information at the University of South Florida. She is a Director-At-Large for Beta Phi Mu International Honor Society of Library and Information Studies. Having worked in archives, legislative, university, and public libraries, she became interested in exploring Personal Information Management. Her current research quantifies how individual users are organizing, managing, and preserving digital information.



FLA EXECUTIVE DIRECTOR

Jenny Abdelnour

Jenny Abdelnour is FLA's Executive Director. Her background includes more than 25 years of working in leadership development, public policy, public relations, communications, conference management, and association management. Jenny earned an M.A. in political science with a concentration in applied politics from American University's School of Public Affairs and a B.S. in Criminology from Florida State University. In addition, she earned and maintains the Certified Association Executive (CAE) credential from the American Society of Association Executives. Jenny is a member of the Florida Society of Association Executives.



COPYEDITOR AND REVIEWER

Claudia Holland

Claudia Holland recently retired as Chief of the Bureau of Library Development in the Florida Division of Library and Information Services. Before this, Claudia was a faculty member at Mississippi State University and George Mason University (Virginia) libraries where she held Scholarly Communication and Copyright Coordinator positions. She also worked as a reference librarian and manager in the Fairfax County Public Library (Virginia) system. Before becoming a librarian, she had a previous life as a historical archaeologist.



JOURNAL DESIGN EDITOR

Sabrina Bernat

Sabrina Bernat is the Chair of the Florida Library Association's Communications Committee and most recently served as the Executive Director of the Winter Park Library, overseeing the design, construction, and opening of an award-winning new library facility in December 2021.



COPYEDITOR AND REVIEWER

Kari Calicchio

Kari Calicchio is the Library Manager at Dunedin Public Library and oversees reference, adult programs, and technical services. She has worked in Florida libraries since 2013 and is excited to further the sharing of ideas among library and information professionals throughout the state.



EDITORIAL ASSISTANT

Sara Hack

Sara Hack is currently an MLIS student at USF and works for the Saint Petersburg Library System. She recently was awarded two scholarships for the RBMS and JCLC conferences and was a panelist at both where she spoke about DEI issues. She is proudly affiliated with APALA and looks forward to her journey with the Florida Libraries Journal.



COPYEDITOR AND DESIGN ASSISTANT

Mary Daniels

Mary Daniels is the Collection Services Librarian at the Maitland Public Library, where she has worked since 2013. She is passionate about writing, literacy, intellectual freedom, and the library field, and has served on the FLA Journal Editorial Board since 2020. She is looking forward to this exciting new chapter with the FLA Journal.





DIVISION OF
LIBRARY and
INFORMATION SERVICES

DIVISION UPDATES

STATE LIBRARY OF FLORIDA



Amy L. Johnson
Director/State Librarian
Division of Library and
Information Services

Interested in what is going on at the Division of Library and Information Services? Check out opportunities below!

Division of Library and Information Services is pleased to announce a competitive **Research Stipend Program** for qualified researchers, sponsored by the Friends of the State Library and Archives of Florida. The program is intended to support exceptional projects utilizing the collections of the State Archives and State Library of Florida that can only be accessed on-site. Up to two applicants will be selected each year. Spread the word about this opportunity!

Did you know that libraries play an important role in Florida's elections? Public libraries serve as early voting locations and polling precincts on election day. In addition they serve as **voter registration agencies** ensuring folks are registered to vote.

The Division of Library and Information Services spearheads the **Florida Statewide Digital Initiative**, working toward offering digital platform and preservation options for Florida's libraries, archives and museums. As part of this project, guidance and support on digitization is available in partnership with the **Sunshine State Digital Network**.

The Division facilitates the statewide resource sharing platform, **FLIN SHAREit**, a network of libraries across Florida sharing their collections with each other. If your library does not already participate, consider joining.

The Division partners with the Tampa Bay Library Consortium and libraries to provide [Florida Library Delivery](#) services using FedEx.

The research room of the State Library and State Archives in Tallahassee is open Monday through Friday. Patrons can access electronic resources 24 hours a day, seven days a week. Some of the services available include:

- [Table of Contents Service](#)
- [Library Professional Resources](#)
- [Florida Memory](#)
- [Florida Electronic Library](#)

The [Records Management Program](#) establishes rules and guidelines for managing public records, promotes and provides training in good records management practices, and offers economical records storage services at the State Records Center in Tallahassee. The program is also a helpful source of information on [disaster recovery](#).

Records Management training is available in several different formats. The Division holds seminars and webinars as well as on-site presentations and consultations. You can learn more on our website.

For additional information or questions on the above programs or services, please contact Amy L. Johnson at 850.245.6603 or amy.johnson@dos.myflorida.com.



FLORIDA BOOK AWARDS



BY NIKKI MORSE, EXECUTIVE DIRECTOR

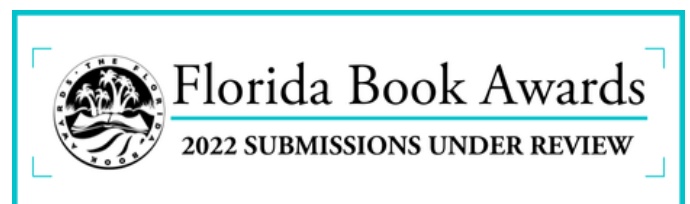
The Florida Book Awards (FBA) is the nation's most comprehensive state book awards program, established to recognize and celebrate the best literature written by Florida authors and best books written about Florida published each year. The awards are coordinated through Florida State University Libraries with other library, literary and cultural organizations including the State Library and Archives of Florida, the Florida Humanities, Florida Center for the Book, Midtown Reader, and the Word of South literature and music festival.

The book awards were founded in 2006 by Florida State University faculty members Dr. Wayne Wiegand and Dr. John Fenstermaker, who recognized and wanted to celebrate the rich literary culture in the state. While the program was based at FSU, they had a vision to create a statewide program and contacted humanities organizations across the state and invited them to be venture partners. All the original partners are connected with the program, and several new ones have joined since then. Florida State University Libraries took over management of the program in 2010 and has since seen continued growth with new categories and increasing submissions.

In many ways, the breadth of award-winning books and authors reflects the state's literary culture. Since the program began, it has been the only state book awards program to have a category for Spanish Language books. This year, a new award was also introduced in the Poetry category, the Gold Medal for Poetry: Chapbooks.

Now the Florida Book Awards is in its 16th year of competition and the 2022 bid cycle was launched last summer. Books published within the current year may be submitted by authors, publishers, or members of the public in any of the 11 categories of competition: Cooking, Florida Nonfiction, General Fiction, General Nonfiction, Older Children's Literature, Poetry, Popular Fiction, Visual Arts, Young Adult Literature and Young Children's Literature.

Entries must be received no later than January 13, 2023, but applicants are encouraged to submit their books for competition as soon as possible after they are published. Winners will be announced in the first week of March 2023. For instructions on submitting books to the contest, visit <https://www.floridabookawards.org>.





FLORIDA HUMANITIES: SUPPORTING LITERACY, LIBRARIES & LEARNING

BY PATRICIA PUTMAN

CELEBRATING 50 YEARS

This year, Florida Humanities celebrates its 50th anniversary as the nonprofit affiliate of the National Endowment for the Humanities (NEH). Working with library systems, public libraries and academic libraries has been a valued partnership for us in helping to fulfill our mission “to preserve, promote and share the history, literature, cultures and personal stories that offer Floridians a better understanding of themselves, their communities and their state. “As a grantmaker, Florida Humanities provides funding opportunities to support programs in communities across the state hosted by libraries, museums, historical societies, and other cultural organizations. Since 1973, Florida Humanities has awarded over \$20 million toward grants and public projects. From literature to language and history to heritage, these diverse programs explore what makes us human. Through the humanities, we learn how to think creatively and critically, to reason, and to ask questions, coming to a broader understanding of our shared human experience.

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OUR HISTORY

Every state, plus six U.S. territories, has a humanities council thanks to the National Foundation on the Arts and the Humanities Act signed by President Lyndon Johnson in 1965. That law created the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH), with NEH being charged to advance the humanities and its respective disciplines into the public square. Florida’s council was established in 1973 as the Florida Endowment for the Humanities and then changed to the Florida Humanities Council. After rebranding a few years ago, we are now simply Florida Humanities.



FLORIDA HUMANITIES IN LIBRARIES

Florida Humanities has a longtime commitment to literacy and learning, and libraries are eligible for a number of our funding opportunities.. The most popular one is **Florida Talks**, a wonderful opportunity for libraries to host scholars, authors, humanities experts and more from our prestigious speaker's bureau. Organizations can select from nearly 60 presentations from our engaging speakers who deliver Florida's history, heritage, and culture through historical and contemporary lenses.

In 2022, we launched our **Book Festival Grants**, which support events celebrating the joy of reading, encourage thoughtful interactions between authors and their readers, and reflect on how literature conveys human experience. Our libraries are taking this opportunity to bring nationally known authors to their communities (author and award-winning chef Edward Lee participated in St. Johns County Public Library System's St. Johns Reads 2023) as well as create dynamic programming to engage with their patrons and the community at large.

Libraries can also receive support to host a templated program called **English for Families**, a multi-week series of interactive classes for families that focus on developing English vocabulary and literacy skills for English as a second language (ESOL) speaker. Developed with Orange County Library System, the program has been implemented in locations like the New Port Richey Public Library, Sarasota County Libraries and Palm Springs Public Library.

LOOKING AHEAD

We will use this space in upcoming issues to highlight Florida Humanities funded library partners and their programs' impact. We will also discuss our other funding opportunities such as: **Greater Good: Humanities in Academia**, a good fit for academic libraries; **Broadcasting Hope Media Grants**, which supports public media, film, or digital projects and **Museum on Main Street**, which provides funding to bring traveling exhibitions from the Smithsonian Institution to your community! And we will have exciting details to share about our new designation as Florida's **Center for the Book**, a Library of Congress affiliate program that promotes literature and literacy in all 50 states and six territories through public programming.

As we celebrate our milestone anniversary in 2023, we will continue strengthening our partnerships with libraries and show our love and appreciation of literature, literacy, and learning.



FLORIDA MULTITYPE LIBRARY COOPERATIVES (MLCS)

BY SARA HACK



The Tampa Bay Library Consortium, Inc. (TBLC) is a community of libraries and the people who work in them committed to collaboration and bettering Floridians' lives through continuously improving library services. TBLC supports this community's success by providing essential services, connecting staff through active engagement, and creating an environment of continuous learning and innovation. TBLC is a nonprofit Multitype Library Cooperative that assists and empowers over 120 libraries. All types of libraries – public, academic, school and specialized – are members.



SEFLIN (Southeast Florida Library Information Network), Inc. is one of the nation's largest multitype library cooperatives (MLC). SEFLIN member libraries/library systems represent more than 300 public, academic, and school libraries serving a culturally rich and diverse population of more than 6 million Floridians.

SEFLIN is known locally, regionally, and nationally as a leader in collaboratively planning and providing: a comprehensive continuing education program for library staff, the joint use of technology to expand library services, enhanced resource sharing opportunities between Southeast Florida libraries, administration and maintenance of the Florida Library Jobs website, and innovative projects such as social services in libraries and the Palace Project.



Southwest Florida Library Network (SWFLN) enhances and promotes library services in Charlotte, Collier, DeSoto, Hendry, and Lee counties through cooperative efforts, resource sharing, staff training and education, and exposure to emerging technologies.

SWFLN encourages interlibrary cooperation among all southwest Florida libraries, promotes professional networking and partnerships, monitors trends and innovations impacting libraries, assesses member needs, and designs learning opportunities to keep members informed and current. Programs and services include: staff development and training; Bits 'n Bytes to Borrow technology lending program; assistance with bibliographic maintenance; resource sharing support; professional network of library expertise.

FLORIDA MULTITYPE LIBRARY COOPERATIVES (MLCS)

BY SARA HACK



PLAN (Panhandle Library Access Network) provides training opportunities for library staff in the Florida Panhandle region and beyond. This training improves the ability of library staff to provide services to Floridians. Continuing Education events are available in multiple formats which include: Webinars, Workshops, Webinar recordings, Conferences (including the statewide ‘Florida Libraries Online Conference’ which all five MLCs combine to produce)

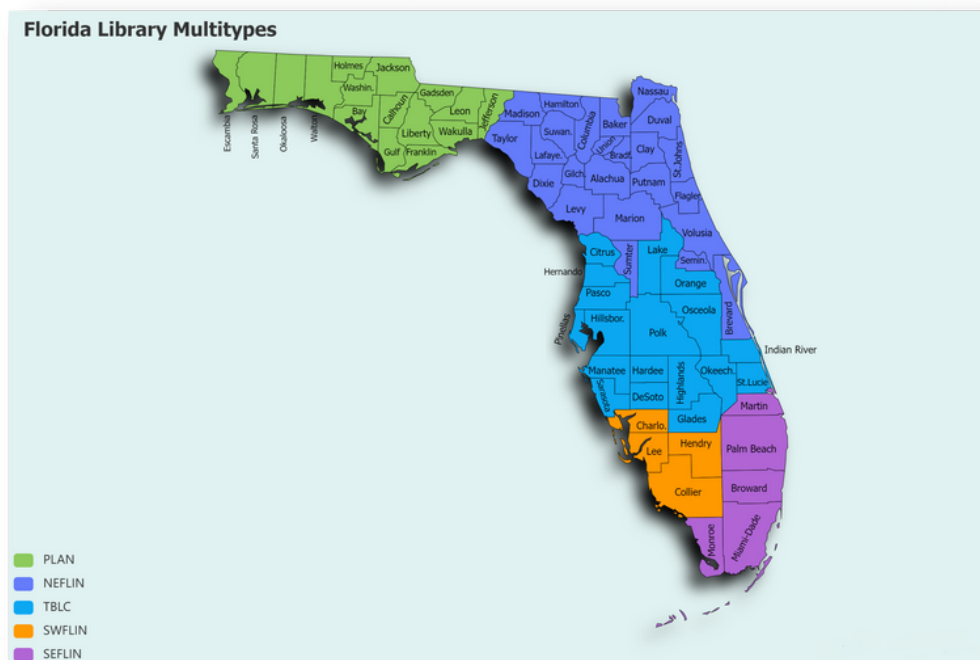
The PLAN Cooperative Purchasing Group provides participating libraries with significant cost-savings and access to a much larger collection of E-resources so library users enjoy a much larger selection of these resources than any individual library could afford on its own.



The Northeast Florida Library Information Network (NEFLIN) is a non-profit, multitype library cooperative. Established in 1992, NEFLIN’s members employ 2,720 staff at 550 public, academic, school and special libraries that serve over 4 million people.

Through grant funding and membership dues, NEFLIN provides members access to training, resource sharing, cooperative purchasing, research and development, partnerships for grant funding, leadership opportunities, and additional services through relationships with other organizations.

Visit www.neflin.org for more information about their programs and services.



MEMBERSHIP MATTERS

2022-2023 Organizational Members

Florida Libraries, Consortia, Cooperative, Network and Library School/Degree Programs

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[Broward College](#)
[Broward County Library](#)
[Charlotte County Library System](#)
[City of Parkland Library](#)
[Clearwater Public Library System](#)
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2022-2023 BUSINESS MEMBERS

FLA thanks our Business Members who are committed to serve Florida's libraries and library professionals.



RESETTING AND RECONNECTING AT FLA ANNUAL 2022

By Matthew David
Library Consultant, Southwest
Florida Library Network (SWFLN)

CONFERENCE REPORT

ANTICIPATING

I was truly excited when Florida Library Association (FLA) President Phyllis Gorshe announced her theme for this year's conference: Reset & Reconnect. The keen anticipation was not just because it has a well-placed ampersand, though that is always welcome. After a strange and stressful couple of years trying to attain some sense of normalcy during a worldwide pandemic, this theme was an excellent reminder that rebuilding collective professional strength cannot be done alone; we must reconnect. Beyond the practical applications of networking, there is joy and motivation to be found in the presentations, events, and conversations that come with conferencing library-style.

What could be more motivating than a speech by Mirna Valerio^[1], the opening session keynote speaker (Valerio 2022). She is the author of the recently published memoir,^[2] and she is featured in the viral REI-produced documentary short, *The Mirnavator*.^[3] Mirna is a force to be reckoned with! She moved seamlessly between the hilarious, the informative, and the inspirational. Her lessons in resilience were excellent whether discussing running, mental health, or DEIA. I am someone who never jogs or runs but was then inspired to participate in the conference "Fun Run" on Wednesday, which was sponsored by ByWater Solutions.

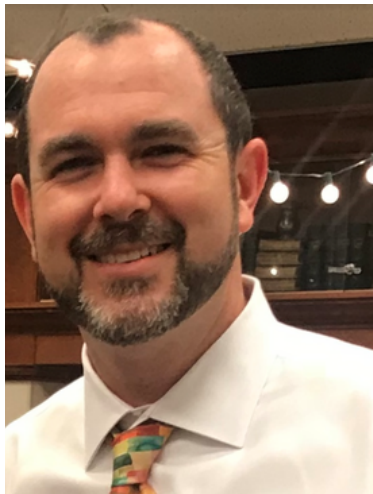


Fig. 1 Matthew David, past FLA Secretary (Photograph, 2019.)

The run, which was more of a walk for me, was a perfect start to the closing day on its own. As a bonus, I met someone from the West Palm Beach Library who told me all about their annual Books, Art, and Music (BAM) ^[4] Festival, which is now very much on my list as an event I hope to help a library host someday.

ATTENDING

So many sessions, so little time! I was scheduled to present in my favorite annual session, the "Lightning Rounds," so that was my first stop. "Lightning Rounds" for years has been a well-attended session where a group of individual presenters from different libraries do five-minute introductions of a concept, project, program, or service. This year my topic was "Library Commercials in Programs" using statistics and other data from Tampa-Hillsborough County Public Library initiatives. (For a copy of my handout, email me at matthewDlibrary@gmail.com).



Fig. 2 Florida Library Association Annual Conference logo (Image by Florida Library Association, 2022.)

As expected, I thoroughly enjoyed the wide variety of other libraries' projects shared. Years ago, I had heard of libraries compared to grocery stores. A new comparison by Janet Schalk from Pasco-Hernando State College was a breath of fresh air: libraries as compared to restaurants, especially when actively "serving" customers. Her round was called "Dishing Out Excellent Service: Industry Pro Tips for Libraries." Among her recommendations were show instead of tell, the wobbly table syndrome focusing on attention to detail, and a book, Zingerman's Guide ^[5] to Giving Great Service. This was just one of many stellar rounds, but I will shout out two more to demonstrate the range of projects: "Going Public with Health Literacy" by Jessica Daly of AdventHealth University and "The Walking Library" by Michelle Mosley of Osceola Library System. Each presentation illustrated in its own way the importance of reaching customers where they are.

¹ Mirna Valerio: *THE MIRNAVATOR*, accessed July 11, 2022. <https://themirnavator.com/>.

² Goodreads, Inc., "A Beautiful Work In Progress," accessed July 11, 2022. <https://www.goodreads.com/book/show/34312042-a-beautiful-work-in-progress>.

³ Recreational Equipment, Inc. (REI), "REI Presents The Mirnavator," September 14, 2017. <https://youtu.be/c5-CSQcYeXk>.

⁴ BAM Festival, "ABOUT," accessed July 11, 2022. <https://www.bamwpb.org/about>.

⁵ Goodreads, Inc., "Zingerman's Guide to Giving Great Service," accessed July 11, 2022. https://www.goodreads.com/book/show/1007794.Zingerman_s_Guide_to_Giving_Great_Service.

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I always enjoy learning a topic that is a little over my head, which happened in a delightfully delivered “Alternative Universes: Alternate Reality Games (ARG) and Creative Website Design.” I took copious notes from Samma Fagan of Palm Harbor Library’s Mark Mazurek Gaming Center, [6]some of which I am still scratching my head over. The average length of her ARGs are six weeks, and she introduced several content rich resources and methods. The level of complexity is actually pretty flexible in this realm, and the process itself results in what libraries do best: active learning opportunities, stoking curiosities, community engagement and collaboration, and building trust through guidance. She also recommended the book, *Reality is Broken: Why Games Make Us Better and How They Can Change the World.*[7]

Though it can sometimes be a disheartening topic, “The Role of Libraries in the Mis/Disinformation Age” delivered by Marlon Moore of Miami-Dade Public Library was a thorough, practical look at the barriers our profession faces.



Fig. 3 “West Oaks Wildflower Garden.”
(Photograph by Matthew David. Poster by Kathy Boyle and Sarah Qronfleh from the Orange County Library System. Poster presentation at the Florida Library Association Conference, Ponte Vedra Beach, FL, May 23-25, 2022.)

There were several pauses throughout the presentation to hear from attendees, which helped us **reconnect** and do a deep dive into these challenges together. There were also on-point reminders to what all types of libraries can do in the face of “alternative facts,” such as the development and application of policy and standards as well as an increased awareness of trends from state to state. The process is often complicated, but the goal is clear: to preserve the role of “the trusted librarian” in our organizations and communities. Marlon urged attendees to download the free report *Standing Up for Truth: The Role of Libraries in the Mis/Disinformation Age.* [8] Next, I presented additional information about library commercials in “What We’ve Learned This Year.” While I was not able to visit the other tables, I did get a quick glance at the information Teresa Steinmeyer of Palm Beach County Library System brought on youth service-learning projects. The highlight was Jane Goodall’s roots & shoots. Check out the lesson plans and toolkit on their website. [9]

In 2020, many libraries dove into offering virtual programs and instruction without time to properly review their options for creating videos and ensuring ADA accessibility. April Lafferty and Grisel Dominguez of FIU Hubert Library came to the rescue with their highly thorough session, “Refresh & Reconnect Your Instructional Videos.” So many aspects were covered such as discoverability, features for accessibility, and product comparisons of platforms such as ActivePresenter, Amara, Canva, iMovie, Otter.ai, Microsoft PowerPoint, YouTube Studio, and Zoom. It was hard to keep up with all of the book recommendations shared during “Slide into Our DMs: The Power of the BIPOC Bookstagram Community,” especially given the enthusiasm of the presenters, podcasters, and founders of *Vulgar Geniuses*, Dennie Wang and Veronica Smith.

6 Palm Harbor Library, “Mark Mazurek Gaming Center,” accessed July 11, 2022, <https://www.palmharborlibrary.org/teens/mark-mazurek-gaming-center>.

7 Goodreads, Inc., “Reality is Broken: Why Games Make Us Better and How They Can Change the World,” accessed July 11, 2022, <https://www.goodreads.com/book/show/7821348-reality-is-broken>.

8 WikiWisdom.net, “Standing Up for Truth: The Role of Libraries in the Mis/Disinformation Age,” accessed July 11, 2022, <https://static1.squarespace.com/static/5c237f83f2e6b174633d77df/t/605baed18b968c465fb22740/1616621270133/standingupfortruth-report.pdf>.

9 Jane Goodall Institute, “For Educators: Empower the Next Generation of Compassionate Changemakers,” accessed July 11, 2022, <https://rootsandshoots.org/for-educators/>.

10 Goodreads, Inc., “Beasts of Prey,” accessed July 11, 2022, <https://www.goodreads.com/book/show/56552953-beasts-of-prey>.

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Here are some of the examples they shared of influential, diverse reads:

- *Beasts of Prey* [10] (2022)
- *The Other Black Girl* [11](2021)
- *Punch Me Up to the Gods* [12] (2021)
- *Read Dangerously: The Subversive Power of Literature in Trouble Times* [13] (2022)
- *Sabrina & Corina: Stories* [14] (2019)
- *The School for Good Mothers* [15] (2022)

The readers' advisory and historical perspective continued with the session "Asian American & Native Hawaiian/Pacific Islander (AA & NH/PI) Representation in Comics," by Katharine (Kat) Kan from Bay County Public Library. During the talk I asked which AA & NH/PI authors and titles Kat would suggest for author visits. These are three she recommended:

- *Almost American Girl* [16] by Robin Ha
- *I Was Their American Dream: A Graphic Memoir* [17] by Malaka Gharib
- *The Magic Fish* [18] by Trung Le Nguyen



Fig. 4 "Fighting Discrimination through Literacy and Awareness" (Photograph by Matthew David. Poster by the Miami-Dade Public Library. Poster presentation at the Florida Library Association Conference, Ponte Vedra Beach, FL, May 23-25, 2022.)

WALKING AND LEARNING

Walking the exhibit hall was a trip! The Florida Library Association had a booth set up with an interactive display for attendee perspectives. (If you saw one with poor handwriting, it was mine!) I chatted with vendor reps, a couple who I have known for over 10 years, and collected lots of information to pass along to others upon my return to Tampa. I learned that Old Dominion University is offering internship course credit for their library school students, even for internships completed out of state. Need an aspiring librarian to intern, anyone? I was also interested to learn about the Lastinger Center for Learning at University of Florida, founded in 2002, and the expansive financial literacy workbooks and other resources from [FederalReserveEducation.org](https://www.federalreserveeducation.org/)[19] and [AtlantaFed.org](https://www.atlantafed.org/) [20].

The highlight of the exhibit hall was the poster sessions. As hot as it is in the Sunshine State, our services still have a place outside the walls of the library. This was on full display in the "West Oaks Wildflower Garden," presented by Sarah Qronfleh and Kathy Boyle with the Orange County Library System. Their garden was grant funded by the Florida Wildflower Foundation. Miami-Dade Public Library's poster, "Fighting Discrimination through Literacy and Awareness," showed how their Stronger Together Book Club can culturally do what we want our books to do—represent everyone through collections, partnerships, and programs. So many others, such as Volusia County's "We Are CapABLE" and Bethune-Cookman University's "The Black Fantastic, Curated Vocabularies," exhibited expert reminders of what libraries can do by filling gaps in the community.



Fig. 5 Catching up with colleagues Marina Morgan, a fellow FLA board member, and Steven Wade, a fellow graduate of SLLI – the Sunshine State Library Leadership Institute (Photograph by Matthew David. President's Reception at the Florida Library Association Conference, Ponte Vedra Beach, FL, May 23-25, 2022.)

9 Jane Goodall Institute, "For Educators: Empower the Next Generation of Compassionate Changemakers," accessed July 11, 2022, <https://rootsandshoots.org/for-educators/>.
 10 Goodreads, Inc., "Beasts of Prey," accessed July 11, 2022, <https://www.goodreads.com/book/show/56552953-beasts-of-prey>.
 11 Goodreads, Inc., "The Other Black Girl," accessed July 11, 2022, <https://www.goodreads.com/en/book/show/55711688>.
 12 Goodreads, Inc., "Punch Me Up to the Gods," accessed July 11, 2022, <https://www.goodreads.com/book/show/53968494-punch-me-up-to-the-gods>.
 13 Goodreads, Inc., "Read Dangerously: The Subversive Power of Literature in Troubled Times," accessed July 11, 2022, <https://www.goodreads.com/book/show/49867396-read-dangerously>.
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 20 Federal Reserve Bank of Atlanta, "EDUCATION," accessed July 11, 2022, <https://www.atlantafed.org/education.aspx>.
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PRESENTING, MARKETING & CELEBRATING

The gaps in my conference schedule were filled with meetings (board, committees, general assembly, and groups). I was honored to present FLA's financials at the closing meeting. The President's Reception was a blast with games, food, fundraisers, catching up with old friends and colleagues, and meeting new ones. Many colleagues **reconnected** with others in-person for the first time since the start of the pandemic.

PLANNING

A conference geared toward looking back at challenges and achievements would not be complete without also looking ahead. As is tradition, this year's incoming FLA President Shane Roopnarine took time during his address to announce next year's theme: The Next Frontier—Creating Learning, Engagement, and Services in the New Normal. He introduced the theme with a funny and familiar Star Trek reference—to move successfully beyond the reset we will have to “boldly go” where we can together. If this year's conference is any indication, we will find this future inside and outside the library, in person and online, through play and through trusted teaching, and yes: by walking and by running.

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CULTURAL COLLABORATIONS

by Sylvie Daubar-San Juan, MA

MLIS Student, University of South Florida School of Information

Collaboration between cultural heritage institutions is a key to the survival of libraries in the coming decades. Whether the collaboration occurs between institutions, or an institution and its public, the partnership has to have a specific mission and be broadly communicated to its audience. Inspired by a trip to New York City and a visit to the Morgan Library and Museum, this paper will analyze the connections between art and libraries, and the possibilities of library spaces acting as museums or encouraging connections to botanical gardens. The Morgan Library and Museum differs from the typical library because it was founded as the personal collection of financier Pierpont Morgan. He amassed a collection that included Christian and Muslim illuminated manuscripts, rare books, and other notable texts. After his death, it was donated to the public by his son^[1]. Although arguably the manuscript collection itself can be considered an amalgam of cultural heritage, the other notable elements of the institution include the architecture of the facility, which was designed by Charles McKim with a recent addition by Renzo Piano, and a series of art galleries. A remarkable Hans Holbein exhibit was the draw this spring, where the Renaissance paintings were displayed in museum quality galleries. This establishment is more like an elite historic home with a museum than the average library, but it does demonstrate how different types of cultural institutions can coexist in one space.

Through their vocation to serve as spaces for personal development and intellectual growth, libraries have a unique ability to serve as spaces for personal development and intellectual growth as a link between the public and the cultural opportunities offered by the arts. They take on curatorial operations and strive to preserve cultural heritage. The American Library Association (ALA) publishes the “Visual and Performing Arts in Libraries: An Interpretation of the Library Bill of Rights,” which defines the visual arts and its role in libraries. Similar to their promotion of reading banned books, the ALA states that “libraries should not avoid developing exhibits or programs because of controversial content.”^[2]

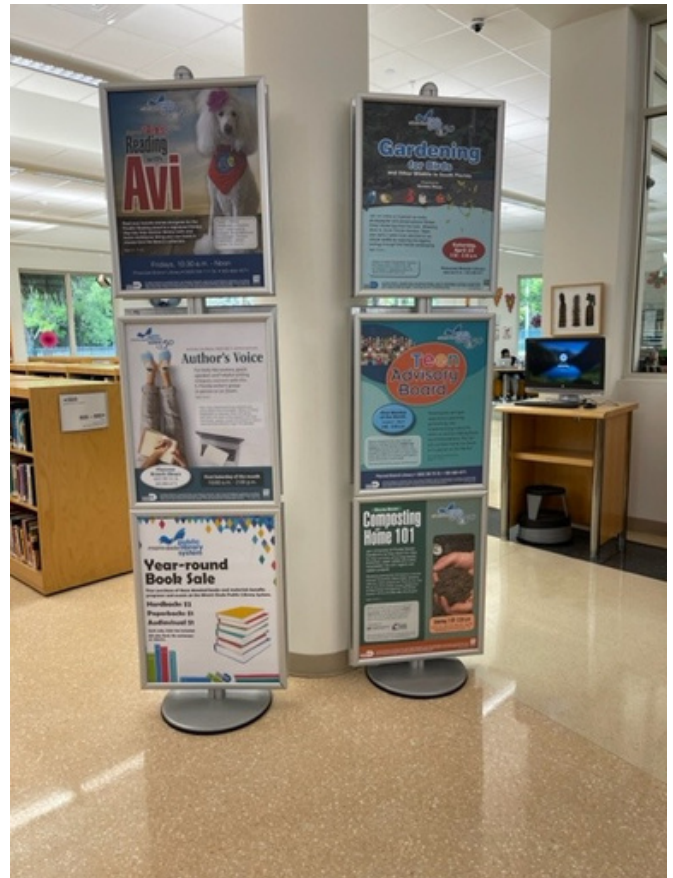


Figure 1: [Pinecrest Library.jpeg] Caption: Signage Inside the Pinecrest Library, April 2022].

They encourage the idea of having written policies in place to guarantee this intellectual liberty. These could delineate guidelines for the use of the library to display art by community groups, and other topics such as space issues or duration of an exhibit. Sussman and King found that 88% of libraries that display art, do so throughout the library, not in a confined space.^[3] They also promote the idea of providing artists contracts to sign when they are part of a temporary exhibition.^[4]

1 Morgan Museum and Library, “About the Morgan” (2021).

2 ALA Council, “Visual and Performing Arts in Libraries: An Interpretation of the Library Bill of Rights,” (2018).

3 Sussman, Diana Brawley, and Patrick King, “Art in the Library: A How-to Guide for Temporary Exhibitions,” *ILA Reporter* 30 (5): 4.

4 Sussman and King, “Art in the Library: A How-to Guide for Temporary Exhibitions,” 7.

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During recent visits to local South Florida libraries that display art, portions of the aforementioned findings rang true. The Miami Dade Public Library System (MDPLS) has a permanent art collection administered from its downtown main library branch. At a suburban branch location in an affluent area, Pinecrest, art was found to be displayed throughout the library. The library was bright and inviting, and displayed prints and paintings from the library system's permanent collection, not from temporary exhibits. The ALA's vision to allow controversial topics was not seen in action here, but hopefully, Miami Dade branches would be open to a range of themes. The Florida International University (FIU) Library, an academic institution outside of the scope of the public library system, has its own approach. FIU has three museums under its jurisdiction, so some art from the permanent collection could be displayed; however, the institution also works with local artists to exhibit their work. Kemp pointed out that the widespread collection of art by universities began around the time of the Civil War. [5] As seen at FIU, these collections have spread to include art that reflects the community of the institution.

The question, of course, becomes who manages the artworks in libraries. In museums, there are entire staffs of curators, directors, and registrars overseeing cultural heritage. Sussman and King found that library directors typically get involved, and Kemp found that typically librarians either worked alone or were assisted by a member of the art faculty Sussman and King, "Art in the Library: A How-to Guide for Temporary Exhibitions," [6] Although Kemp's study is older, and perhaps overly optimistic - she stated that museums and libraries "are becoming more alike than unalike" - some observations are true. She correctly declared that librarians are qualified to assume some of the registrar duties associated with permanent collections. [7] The Miami Dade Public Library System has an entire Art Services and Exhibitions Division, which includes an art collection that can be displayed at all 50 branch locations.

For the purpose of this article, the Pinecrest Branch of the MDPLS was evaluated due to its exhibition of art; location near Pinecrest Gardens, its botanical gardens that include a performing arts space; and its adjacent Pinecrest Community Center. It seemed like an ideal setup for collaboration. Inside the library, there were banners for literacy-related events such as a book club and a children's event including a therapy poodle, but there were also projects that seemed like they held the potential for a collaboration with the botanical gardens. One workshop titled "Gardening for Birds" seemed like an opportunity to visibly promote a partnership with the gardens. Nowhere on the poster was there a mention of Pinecrest Gardens. Cross-promotion of cultural heritage institutions is imperative. Although no events specifically targeting art were listed, there were several artworks displayed from MDPLS's permanent collection. They were accompanied by small labels. One of the artists, Carlos Alfonzo, had just had an exhibition open at the Institute of Contemporary Art in Miami. This seemed like another missed opportunity to cross-promote a museum, particularly one displaying art by the same artist. So, while the branch was clean and welcoming, there was room for improvement. Pinecrest Gardens, which shares a parking lot with the library, did have signage advertising a collaboration with an artist, Bruce Monro, who has art exhibited in the gardens. In that case, there was a cross-promotion of art and outdoor space.

5 Kemp, Jane. 1994. "Art in the Library: Should Academic Libraries Manage Art?" *Journal of Academic Librarianship* 20 (July): 163.

6 Sussman and King, "Art in the Library: A How-to Guide for Temporary Exhibitions," 4; Kemp, "Art in the Library: Should Academic Libraries Manage Art," 164.

7 Kemp, "Art in the Library: Should Academic Libraries Manage Art," 165.

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Bibliography

Partnership opportunities among cultural heritage institutions and libraries abound, particularly in medium to large communities where relationships with curatorial professionals at local institutions can be forged. Libraries are cultural establishments, but their status as places of community engagement calls for wider, well-publicized, cooperation with museums, botanical gardens, and even opportunities for intangible cultural heritage. In the three very different examples discussed, the Morgan Library and Museum, FIU Libraries, and the Pinecrest Branch of the MDPLS, efforts towards cooperation exist in varying strengths. One of the Institute of Museum and Library Services (IMLS) priority areas is the “Community Catalyst Initiative,” which seek to “challenge museums, libraries, and their partners to transform how they collaborate with their communities”. [8] This should be expanded to challenge museums and libraries to collaborate with each other. Examples include having speakers from one institution present at the other, creating programming in a series where related meetings occur in alternating locations, and visibly sharing resources. All of these potential opportunities for teamwork should be actively promoted through traditional means and in social media. While the existence of the IMLS is in itself encouraging, work remains to be done to maximize the outreach to community members in promoting activities, cultural heritage, and community-building initiatives.

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LIBRARY SERVICES TO LATINO COMMUNITIES IN THE U.S. : REFORMA'S LEGACY AS AN AGENT OF CHANGE

By: Alicia Long

The University of South Florida, School of Information Faculty

Effective library services to Hispanic/Latino communities should be a goal of any library or cultural heritage institution in the United States—especially since the 2020 U.S. Census reported that 18.7% of the nation's population (and 26.5% of the population of Florida) identifies as Hispanic [1]. This concern with reaching out to Latino communities is not new and many leaders and scholars have paved the way for the status of services to Latinos in today's libraries.

Elizabeth Martínez, a Chicana activist and advocate for cultural diversity, recently recounted the events that took place at the 1971 Annual Conference of the American Library Association (ALA) in Dallas, Texas, where she and a group of Mexican American library leaders got together to discuss the need for more advocacy for their communities, something they were not getting from the ALA leadership at the time [2]. Martínez carried with her a film (based on a poem) titled *I am Joaquín/Yo Soy Joaquín*[3] and showed it at the meeting, which included Dr. Arnulfo Trejo and others. Inspired to serve Latinos in libraries and library schools, they made the decision right then to create an organization that will actively promote library services by Latino librarians and for Latino communities. That was the birth of REFORMA, the National Association to Promote Library and Information Services to Latinos and the Spanish-speaking. The name REFORMA was chosen because the intention was to reform the profession, to “change the face of librarianship.” [4] Since then, the association has seen the development of many more leaders, scholars, practitioners, and committed library workers. Fifty years later, REFORMA is a recognized organization with chapters all over the continental United States and Puerto Rico. [5]

At our state level, many Floridians have been part of the association over the years, including librarians, library managers, and LIS (Library and Information Science) faculty and students. For that reason, the administrators and faculty of the University of South Florida's School of Information (USFSI) decided that the 32nd iteration of the “Alice G. Smith Lecture,”[6] the school's prestigious lecture series, should be devoted to the theme of services to Latino communities and the work of REFORMA.



Image 1 Dr. Arnulfo Trejo
(image from Wikimedia)



**Image 2 Elizabeth Martinez speaking at REFORMA
National Conference IV, Denver, 2011**
(image courtesy of REFORMA)



**Image 3 Dr. Kathleen de la Peña McCook & Lucia
Gonzalez at REFORMA's President's Program
during ALA Annual Conference 2011 in New Orleans**
(image courtesy of K. McCook)

LIBRARY SERVICES TO LATINO COMMUNITIES IN THE U.S. : REFORMA'S LEGACY AS AN AGENT OF CHANGE

By: Alicia Long

Two REFORMA leaders and USFSI graduates were invited to be the lecturers. They were Lucia M. Gonzalez, a children's literature author, storyteller, librarian, public library director, former REFORMA President, and at the time President of the Association for Library Service to Children (ALSC)[7], and me, Alicia K. Long, a Florida librarian like Gonzalez who has been active in REFORMA since 2010 in different capacities, including as the 2021-2022 President of the REFORMA de Florida chapter. The lecture presented an overview of REFORMA's legacy and some reflections on the current and future state of services to Latino communities.[8]

THE LEGACY OF LIBRARY SERVICES TO LATINO COMMUNITIES

The 2021 Alice G. Smith Lecture, titled "Changing the Face of Librarianship: REFORMA and Library Services to Latino Communities" was "a story in two voices." [9] It was structured by decade, summarizing main events, publications, leaders, scholars, and initiatives that took place throughout the association's history.

Lucia Gonzalez initiated the Lecture with mentions of the work done by precursors of REFORMA, the origins of the movement, and the reason for the name: "Implicit in that name, I saw a call to action, a call to change from within, a call to transform and to reshape the organization," Gonzalez said as she recalled the moment she made the decision to join REFORMA.[10] From the beginning, being an agent of change in librarianship was at the heart of REFORMA.

ENCOURAGING RESEARCH AND SCHOLARSHIP

The overview of the five decades of the association's history highlighted landmark publications related to library services to Latino communities, titles that are still consulted today or that opened the door to more publications. Beginning with Dr. Trejo's initial work,[11] publications mentioned included works by Salvador Güereña, Isabel Schon (who published widely-used bibliographies and landmark works on bilingual and Spanish books for youth), Camila Alire, Orlando Archibeque, John Ayala, and USFSI faculty member and REFORMA Lifetime member Kathleen de la Peña McCook, among others. The list of works mentioned also included case studies, conference proceedings, and journal articles featuring research on services to Latinos, particularly in specific areas of librarianship such as services for Latino students in academic libraries, children and young adult services, adult reference, etc.

Throughout the years, REFORMA members and leaders participated and helped organize different events and programs that sought to provide spaces for discussion and learning and to move the profession forward toward becoming a more inclusive field. One of those important academic spaces was created with the founding of the Trejo-Foster Foundation and their "Trejo Institutes". These gatherings focused on research and discussion on topics related to library education and took place in universities with library programs throughout the U.S. and in Mexico.[12] The first Trejo Institute took place in Tucson, Arizona in 1993 and the last one was in Mexico in 2012. Lucia Gonzalez mentioned in the Lecture her experience attending the IV Trejo Institute, which took place at USF in Tampa in 1999. The proceedings from that institute dedicated to the theme of Youth Services were edited and published by McCook & Immroth and included chapters by Lucia Gonzalez, Isabel Schon, Arnulfo Trejo, and other presenters.[13]



Image 4: Lucia Gonzalez telling a story at a "Noche de Cuentos" event at ALA Annual Conference 2014

(image courtesy of REFORMA)

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REFORMA was also a co-founder, along with the other four ethnic affiliates of the ALA[14] (Black Caucus of ALA, American Indian Library Association, Chinese American Librarians Association, and Asian Pacific American Librarians Association) of the Joint Conference of Librarians of Color (JCLC).[15] The first joint event took place in Dallas, Texas in 2006[16]. Since then, the ethnic associations (now called National Associations of Librarians of Color) have had three joint conferences, and the fourth one will be in St. Pete Beach, Florida in October 2022.

SUPPORTIVE INITIATIVES

Consistent with its activist mission, REFORMA has also been the force behind several programming ideas that have been adopted by libraries everywhere. One of them, "Noche de Cuentos," was born out of an initiative of ALA President Camila Alire, who was the first Latina president of the American Library Association. Libraries and organizations can use the materials and graphics from the NochedeCuentos.org website, and apply for mini-grants to implement these nights of stories in their institutions.[17] Through an initial partnership with author Pat Mora, REFORMA created the first "Día de los Niños/Día de los Libros" programs in libraries, a celebration of reading and books, which grew to be adopted by the Association for Library Service to Children (ALSC) and is now known as DIA (Diversity in Action). [18]

Another important legacy of REFORMA is the creation of the "Pura Belpré Award" in 1996. A book award that is currently co-sponsored by REFORMA, ALSC, and YALSA as part of the ALA Youth Media Awards, it was actually the brainchild of two REFORMA "pioneras": Sandra Ríos Balderrama and Oralia Garza de Cortés, who with the help of a few other dedicated women advocated for an award that would highlight quality literature for youth created by and portraying Latinos.[19] The Pura Belpré Award celebrated its 25th anniversary in 2021.



Image 5: Oralia Garza de Cortés & Camila Alire, 2015 (image courtesy of REFORMA)

More recently, REFORMA leaders responded to an important need in the Latino community regarding refugee children being detained at the U.S./Mexico border. "Children in Crisis" was born as a program that delivers books to children in shelters and detention centers, through a network of librarians and community organizers and supported by work and donations from the International Board on Books for Young People (IBBY), REFORMA's members, and many others.[20]

CHANGING THE FACES OF LIBRARIANSHIP

In addition to those community-focused initiatives, the work of REFORMA involves developing leaders (especially Latino leaders) in librarianship. The Lecture included examples of several initiatives that, from the 1970s until now, supported the recruitment of library students and library workers of diverse origins, including Latino. The most impactful of these initiatives was the creation of the ALA Spectrum Scholarship for minority students of Library and Information Science. Several "reformistas" (as REFORMA members call themselves) were instrumental in its implementation, including Elizabeth Martínez, Sandra Ríos Balderrama, and Kathleen de la Peña McCook, along with other ALA leaders.[21] As Lucia Gonzalez stated in the Lecture, "it did not take a village, it took a familia for the Spectrum Scholarship Initiative." [22] National and local scholarships provided by REFORMA and its chapters are also common practices, as well as mentorships, opportunities to serve and lead in the organization, and participation in regularly held REFORMA National Conferences, known as RNC. Throughout its history, REFORMA organized seven RNC. RNC VI was going to take place in Puerto Rico and Hurricane Maria forced its cancellation. RNC VII took place in 2021, just in time to celebrate the 50th anniversary. Titled "We Are the Change/¡Somos el Cambio!", this was the first REFORMA conference completely virtual and attracted more than 700 attendees.[23]



REFORMA's "Children in Crisis" team delivering books to children detained at the US/Mexico border

(image courtesy of Jenny Lizarraga)

In the photo: Patricia Aldana, Ellis Vance, Lucia Gonzalez, Azucena Galindo (IBBY), Jenny Lizarraga, Patrick Sullivan, Oralia Garza de Cortés.

LIBRARY SERVICES TO LATINO COMMUNITIES IN THE U.S. : REFORMA'S LEGACY AS AN AGENT OF CHANGE

By: Alicia Long

CURRENT STATE AND FUTURE OF LIBRARY SERVICES FOR LATINO COMMUNITIES

With first-hand accounts and informational research, the Lecture was a mix of facts, history, and stories. The voices of the leaders who made REFORMA what it is today were present through the “time travel through the decades,” [24] which ended with a call to reflect on the status of Latino services today, and an invitation for the audience to consider their roles in its future.

Statistical data and Census demographics presented in slides during the Lecture compared percentages of Latino population to percentages of library professionals of Latino origins, as well as numbers of graduate students and faculty of Latino origin in LIS schools, all of which portrayed a continued challenge of lack of representation. “No matter how many members we [REFORMA] had, no matter how many librarians we graduated, we could never keep up with the growing numbers of the community” [25] reflected Gonzalez when recounting the efforts of the Association to diversify library services.

Moreover, in addition to their exponential growth, Latino communities are more diverse than ever and always evolving. “The Latino community is always transitioning, re-birthing.” [26] Lucia Gonzalez concluded. One aspect that demonstrates those changes is terminology. Latino communities were and are called by many names: sometimes people use regional or more specific names like Puerto Rican, Mexican American or Chicano; general categories like Hispanic (the term used in Census data) or Spanish; Latino-American, Latino, and more recently Latine or Latinx (in an effort to make the term gender inclusive.) These terms are, like the people they represent, diverse, complex, and unique. “It’s whatever we call ourselves because right now we are telling our stories,” boldly stated Gonzalez. [27]

Because of this diversity within the Latino communities, there is no standard library service for Latinos. Each library and each community needs to recreate what that means in their own context: their librarians, library workers, and library leaders need to stay engaged and open, they need to listen and “get immersed in the stories of the communities” [28] they serve, and they need to fight to include all voices so that everyone has “a place at the table for community building.” [29] The 2021 Alice G. Smith Lecture provided a glimpse of the work accomplished so far by Latino library leaders. The audience was invited to join in this mission to bring about change and to re-form librarianship. Everyone is invited to become the new leader who will be featured in the next lecture to take place on a future REFORMA anniversary.

In addition, “The Alice G. Smith Lecture, established in 1989, is sponsored by the University of South Florida, School of Information. The lecture is an annual recognition of a scholar or author whose achievements have been instrumental in the development of librarianship or information studies.”
(https://en.wikipedia.org/wiki/Alice_G._Smith_Lecture)



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By: Alicia Long

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Library Collection Development in America Through the Ages, a brief synopsis

By Jackie McGuire

Reference Librarian at a Florida public library

At what point in American history did public libraries experience a shift from collections based solely on puritanical and absolutist principles to collections reflecting intellectual freedom?

Colonial America (1700-1850s): Moral Absolutist Collection Development

According to McCook and Bossaller, social libraries of early 1700s colonial America contained "literature, history, science, and theology, whereas circulating libraries consisted mainly of popular reading." However, further reading revealed that circulating libraries "often included fiction . . . and they closed after just a few years." [1] Perhaps this can be attributed in part to the overarching moral principles guiding colonial life in America at a time when religion dominated everyday life. In fact, "The New England colonists—with the exception of Rhode Island—were predominantly Puritans, who, by and large, led strict religious lives. The clergy was highly educated and devoted to the study and teaching of both Scripture and the natural sciences." [2]

Michael Harris, a contemporary critic addressing the formation of the Boston Public Library in the mid-1800s, asserted that the formation of the library was supported by the proposition that the library would act as a moral buffer to purify the city through education in religion. [2] The overarching moral agenda of the time appears to have informed collection development principles.

American Reconstruction (1865-1877): Expanding Access in Library Collections

The American Library Association (ALA) was founded in 1876, near the end of American Reconstruction, with a central mission to ensure access to information. At this time, the United States Department of the Interior released a special report on the state of America's libraries entitled, *Public libraries in the United States of America; their history, condition, and management*. [3] This document contains over a thousand pages of opinion-based assertions, statistical data, and facts regarding law, medical, school, special, and public libraries of the time.



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American Reconstruction (1865-1877): Expanding Access in Library Collections

According to the report,

When we consider the vast multitudes of people who are destitute of literary culture—and they may be none the worse citizens, and many even may be bright thinkers—we need not be disappointed that so many read what, in a literary sense, are poor books; and that so few read for other reasons than to refresh themselves after sterner work.[3]

Although the sentiment for reading as a pastime rather than as a means of formal education is alluded to, one may conclude that the content of the statement reflects a societal shift from moral absolutism to one of democratic exploration. Jesse H. Shera's book, *Foundations of The Public Library: The Origins of The Public Library Movement In New England 1629-1855*, reveals that libraries in colonial America tended to be reflective of the communities in which they were rooted.

Many books that subsequently formed small libraries were bequeathed by ministers, wealthy citizens of good community standing, and other affluent individuals. The collections formed from these philanthropic donations were likely indicative of the personal and moral value systems of the individuals who first gifted them

although titles housed within these institutions at the time remain largely unknown. However, the collection development principles of the time period did not satisfy all audiences. “At Abington, Connecticut, the Social Library (1793) was subject to so much criticism because of its excessive emphasis on theological works that in 1804 the Junior Library of Abington was organized in protest.”[4]

School district libraries were created during this time, later becoming the basis for the modern, tax-supported public library. Henry Barnard, the United States Commissioner on Education in Connecticut, shed light on the views of those tasked with the creation of school district libraries in the mid-1800s:

The farmer, mechanic, manufacturer, and in fine, all the inhabitants of a district, of both sexes, and in every condition and employment of life, should have books which will shed light and dignity on their several vocations, help them better to understand the history and condition of the world and the country in which they live, their own nature, and their relations and duties to society, themselves and their Creator. [4]



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The Progressive Era (1896-1916) and the Roaring Twenties (1920-1929): Expanding Collective Knowledge

Prior to and during the Progressive Era and the Roaring Twenties, over two thousand public libraries were constructed, many in traditionally rural and underserved areas in the midwestern United States. These libraries, funded by steel industrialist and philanthropist Andrew Carnegie, sought to educate the communities in which they were rooted. Criticisms of Carnegie libraries suggest that their creation served to dampen the civil unrest of the lower and middle classes at the turn of the twentieth century through alignment with the economic and political views of the wealthy upper class.

Fiction books were by and large begrudgingly accepted by educational representatives of the United States Government at this time as a means of relief from study and an outlet for enjoyment.⁴ It would not be until the turn of the twenty-first century that one begins to see a great shift from public libraries serving to educate to public libraries serving to provide unrestricted access to all kinds of information.

Mid- to Late-Twentieth Century (1930s-1990s): Library Collections for Social Justice

The mid-twentieth century was a time of unprecedented change for library support in the United States. Following World War II, the ALA tasked itself with a great feat—to rebuild European library collections destroyed during battles.^[7] Simultaneously, on the home front, landmark legislation was concerned with American social justice and civil rights, including legislation supporting public libraries.

The Library Services Act (LSA) of 1956, signed by President Dwight D. Eisenhower, later expanded into the Library Services and Construction Act under President Lyndon B. Johnson in 1964, “part of the Great Society program that President Johnson designed to help poor and working-class Americans.”^[5] Passage of the Civil Rights Act of 1964 made it illegal to segregate public spaces including public libraries. This legislation affirmed equal access to information for all. Shortly after, in 1996, the Library Services and Technology Act was passed—legislation that no longer funds library construction but serves as the primary source of federal support for all types of libraries in the United States.



Library Collection Development in America Through the Ages, a brief synopsis

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At what point in American history did public libraries experience a shift from collections based solely on puritanical and absolutist principles to collections reflecting intellectual freedom?

Mid- to Late-Twentieth Century (1930s-1990s):

The latter half of the twentieth century was a time of great political and social reform. Diverse literary voices were emphasized in library collections, as barriers to access were removed. Diversity in literature in the 1960s was reflected through the emergence of groundbreaking publications, among them a children's book, *The Snowy Day* by Ezra Jack Keats (1962). According to the Library of Congress, *The Snowy Day* was the first full-color picture book with an African American as the main character,"[8] earning the Caldecott Medal in 1963. Other popular works of literature in America during this period included titles by underrepresented authors that tackled social justice, such as *Bury My Heart at Wounded Knee* by Dee Brown (1970) and *Beloved* by Toni Morrison (1987), among many others.[8]

The Twenty-first Century: Diversity of Library Collections and Challenging Censorship

The beginning of the twenty-first century saw a great increase in the amount and scope of diverse library collections that were inclusive of all voices.

The ALA was at the forefront of implementing best practice guidelines for library collections with their statement adopted in the early 1980s, "Diverse Collections: An Interpretation of the Library Bill of Rights." [5] However, it was not until 2017 when censorship was challenged head-on by ALA's statement, "Equity, Diversity, Inclusion: An Interpretation of the Library Bill of Rights," [6] citing that it was ultimately the duty of the library to provide unimpeded access to information, including in library collections.

Books and other library resources should be provided for the interest, information, and enlightenment of all people of the community the library serves. Materials should not be excluded because of the origin, background, or views of those contributing to their creation.[6]

Around the same time, many grassroots organizations including "We Need Diverse Books" sprang up across the United States with the mission to ensure that literature housed in libraries is representative of all voices. What is the next step in library collection development? Some argue that refinement of collection development tools to audit the diversity and inclusivity of collections in real-time may be the next frontier to tackle; others cite-



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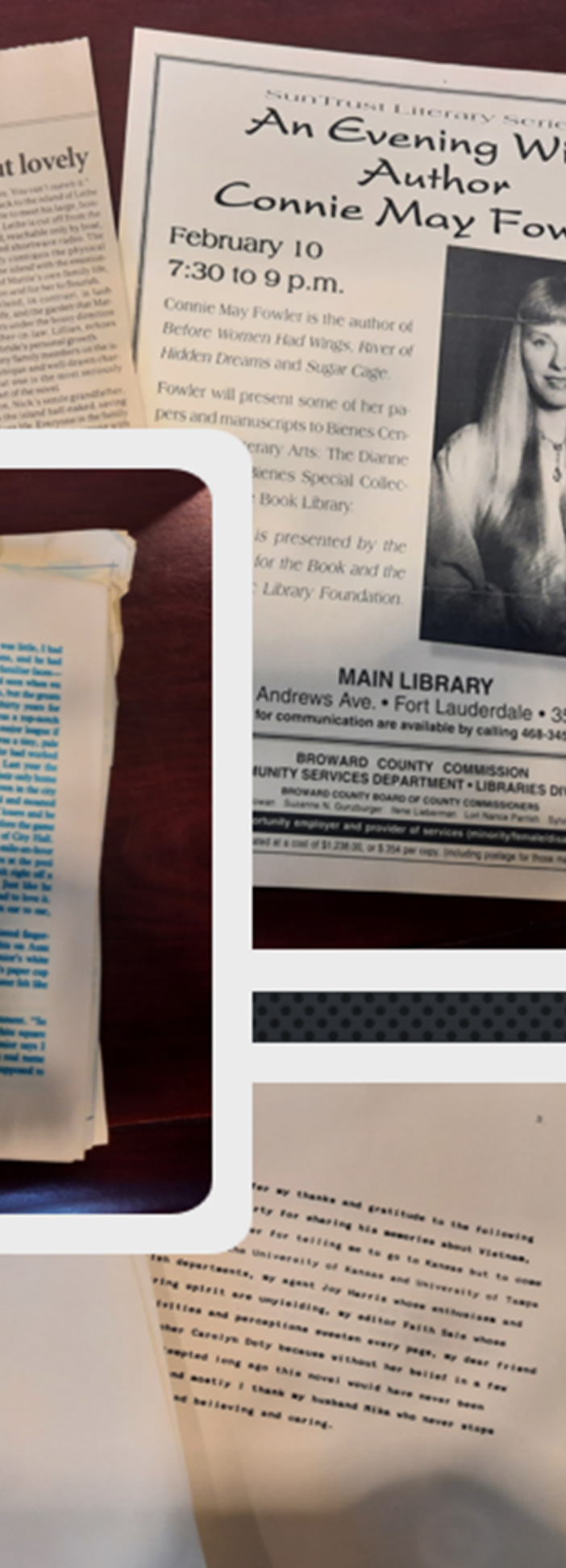
The Twenty-first Century: Diversity of Library Collections and Challenging Censorship

that recent publication trends may influence the format, size, and scope of materials acquired and maintained in the coming years. Only time will tell what unique challenges librarians must overcome next to uphold the Library Bill of Rights and to provide a space espoused by many as a cornerstone of democracy.

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FLORIDIANA AND SPECIAL COLLECTIONS: THE CONNIE MAY FOWLER COLLECTION AT THE BROWARD COUNTY LIBRARY, BIENES MUSEUM OF THE MODERN BOOK

BY FREDERIC SANTERRE

MLIS Student at the University of South Florida School of Information

Librarians thrive in Special Collections as they work with unique treasures such as rare books, archives, and artifacts. Heritage professionals have the responsibility to preserve and make accessible to students and researchers a vast number of primary sources that tell the stories inherited from our past. As a graduate student at the University of South Florida, School of Information (USFSI) I am dedicating my energy and devotion to develop the knowledge and skills required to work in special collections after graduating.

My educational background in history, library science, and archival combined with my work experience in special collections gave me the unique privilege to open the doors of cultural institutions throughout my career. My passion for cultural artifacts carried me to work[1] in several libraries where I had the opportunity to observe, touch, organize, and catalog manuscripts and rare books dating back from the Renaissance to the mid-20th century.

The most prestigious institution I have ever visited is the Vatican Library in Rome. My connection with the Order of St. Sulpice in Montreal allowed me to have a private visit with Cardinal Brughes in 2011. Far away from the Eternal City, in a beach town in Florida, the marvels present at the Bienes Museum of the Modern Book, in Fort Lauderdale, made me cross one more time the thresholds of a unique collection of rare books and archival materials. I came across this opportunity by completing a fieldwork project through my studies at the University of South Florida, School of Information.

THE SUPERVISED FIELD WORK COURSE OBJECTIVES

Relocating to Florida to study at the University of School of Information, I wanted to expand my comprehension of special collections by enrolling in the course, Supervised Field Work to gain more experience and become acquainted with other professionals in the field. Concurrently, I enrolled in the online course Rare Books and Special Collections Librarianship, which provided intellectual background about this field.[3]

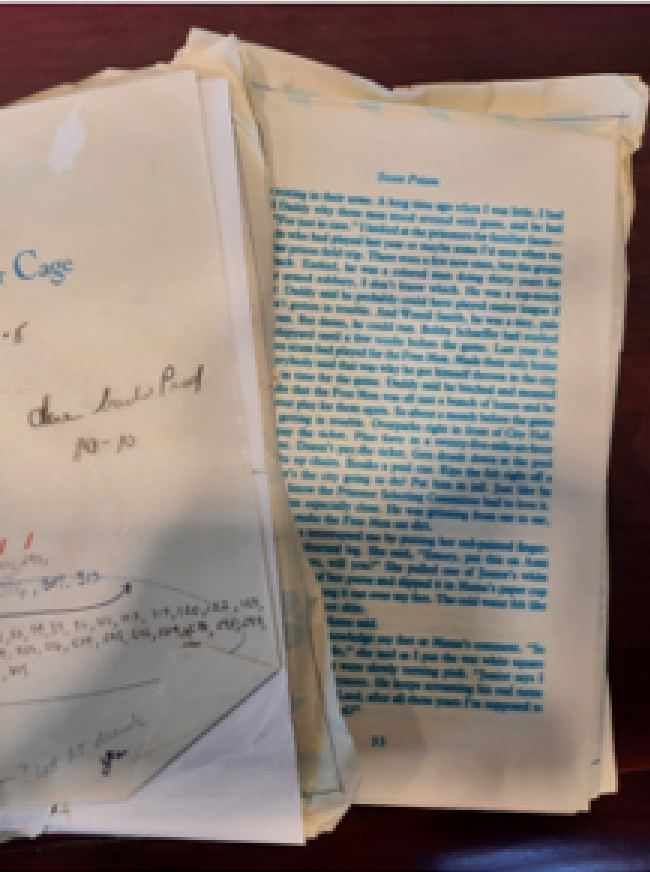
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FLORIDIANA AND SPECIAL COLLECTIONS: THE CONNIE MAY FOWLER COLLECTION AT THE BROWARD COUNTY LIBRARY, BIENES MUSEUM OF THE MODERN BOOK

BY FREDERIC SANTERRE



The Supervised Field Work syllabus proposes three purposes for this course:

1. Introducing the student to the practical environment in which information professionals work;
2. Inspiring confidence in the student's ability to carry out the responsibilities of professionals in Library and Information Science; and,
3. Providing experiences to develop entry-level skills in one or more areas of Library and Information Science.

The benefits of internships at the graduate level are well documented in the Library and Information Science literature. The library gets the work done and the students get hands-on experience with best practices in the field. Special collections with limited resources often rely on students to perform tasks that would otherwise be difficult to accomplish. Galbraith and Smith (2012, p. 131) encourage special collection entities to hire interns stating, *“student workers can be great assets to rare book libraries and other special collections. You will find that they are capable of high-level work and want to be challenged..., adding further, “once they are trained to perform more professional work, their talents will surprise you.”* [6]

In a study conducted by Kopp (2019) about internships in special collections, she demonstrates that unpaid internships with an educational objective in mind, providers can be confident that they are offering high-quality experiences that comply with academic and legal best practices that support in-class education. [7] My own experience with the Bienes Museum of the Modern Book confirms all the above statements.

THE PROJECT DESCRIPTION

I live in Fort Lauderdale, near the Main Branch location of Broward County Library (BCL) where their special collections are held. After looking at the rich resources the make available online, I was inspired to learn more about their holdings. In April 2022, I approached staff at the Bienes Museum of the Modern Book, a branch of BCL to inquire about the possibility working on a special project using some of their materials. Rochelle Pienn, Curator of the Bienes Museum, and her two archivists, Afua Ferdnance and Emily Calderone, welcomed my offer with great kindness.

3 Here are a few interesting resources about internships in libraries: T. D. Lewey, and H. Moody-Goo, "Designing a Meaningful Reference and Instruction Internship: The MLIS Student Perspective," Reference & User Services Quarterly, 57, no. 4 (2018), 238-241; See also, 18. Lorraine Roy, "Practicum and Internship Experiences in LIS Education," in Service Learning: Linking Library Education and Practice. (Chicago: American Library Association, 2009), 185-190.

4 Alison Cullingford in The Special Collections Handbook (3rd ed.) dedicates a section concerning volunteers in special collections which addresses the motivations, issues, challenges, and best practices in coordinating volunteers.

FLORIDIANA AND SPECIAL COLLECTIONS: THE CONNIE MAY FOWLER COLLECTION AT THE BROWARD COUNTY LIBRARY, BIENES MUSEUM OF THE MODERN BOOK

BY FREDERIC SANTERRE

The staff proposed I process the Connie May Fowler Collection (eight Hollinger boxes), which is composed primarily of manuscripts, galleys, correspondence, and journal article clippings. Because I had a basic understanding of archival principles as a result of my certificate degree in archives from Université de Montréal, I accepted this challenge with enthusiasm. These archival principles[9] slowly came back to mind when getting acquainted with the collection and receiving feedback from the staff.

The Bienes Museum of the Modern Book is relatively young in comparison other special collections located on the East Coast of the United States. Fort Lauderdale's first major development began in the 1920s, and Broward County Library [10] was established in 1973, with the Main Branch, located downtown Fort Lauderdale, opening in 1984.

Diane and Michael Bienes, two philanthropists, dedicated their time, energy, and financial support to establish, in December 1996, a center dedicated to rare books and other primary sources that reflected the history of South Florida. [11]

The Broward Public Library Foundation obtained additional funding from the Florida Department of State, Division of Cultural Affairs, and the Florida Arts Council to build a physical space for unique materials. James A. Findlay was appointed director of the Bienes Museum of the Modern Book [12] at its opening. The museum has four primary acquisition theme:

- Children's Literature and Artifacts
- Floridiana
- General and Fine Presses
- WPA and New Deal Literature

This brief institutional history and the following biographical information about Fowler provides context for the Fowler collection. Connie May Fowler was born in North Carolina on January 3, 1960, and spent her childhood and part of her adulthood in Central Florida. [13] I connected instantly with Fowler for the surprising reason that we were both born on the same day, but not in the same decade. This anecdotal fact encouraged me to investigate the collection in greater detail and to explore this author's talent through her manuscripts and galleys.

5. Steven K Galbraith, and Geoffrey D. Smith, *Rare Book Librarianship: An Introduction and Guide* (Santa Barbara, California: Libraries Unlimited, An Imprint of ABC-CLIO, 2012)

6. Maggie Gallup Kopp, "Internships in Special Collections: Experiential Pedagogy, Intentional Design, and High-Impact Practice," *RBM: A Journal of Rare Books, Manuscripts, & Cultural Heritage* 20, no. 1 (2019): 12–27

7. "Bienes Museum of the Modern Book." *Special Collections | Broward County Library*. Accessed August 10, 2022. <https://www.broward.org/Library/Research/SpecialCollections/Pages/BienesMuseum.aspx>.

8. *Describing Archives: A Content Standard (DACS)*: <https://www2.archivists.org/groups/technical-subcommittee-on-describing-archives-a-content-standard-dacs/describing-archives-a-content-standard-dacs-second->

The Connie May Fowler Collection

Collection Identifier: 2022.2

Bienes Museum of the Modern Book: The Dianne and Michael Bienes Special Collections and Rare Book Library
The Connie May Fowler Collection

Collection Overview Collection Organization Container Inventory

Scope and Contents

The collection is comprised of manuscripts (typescript), prepress proofs, galleys, newspapers articles, correspondence, interviews, speeches, corrected sheets, handwritten drafts, computer disk, VHS cassette, and teleplay script. The collection highlights some of Fowler's work such as, *Sugar Cage*, *Ave Erzulie*, *Before Women Had Wings*, *Sparrow Hunter*, *River of Hidden Dreams*, *Onedia Looney*, and *Listening For Light*. It also contains a manuscript from...

See more >

Dates

1990-1998

Conditions Governing Access

The Connie May Fowler collection is open for research.

Biographical / Historical

Connie May Fowler (C. M. Fowler) was born in North Carolina on January 3, 1960 and lived in Florida, Vermont and Mexico. She is an American novelist, essayist, memoirist, screenwriter, poet, and teacher. She earned her Bachelor of Arts degree at Tampa University, a Master of Arts degree in the University of Kansas, and became a core faculty member at Vermont College of Fine Arts (VCFA). C. M. Fowler is the author of 8 books: *How Clarissa Burden Learned...*

See more >

Extent

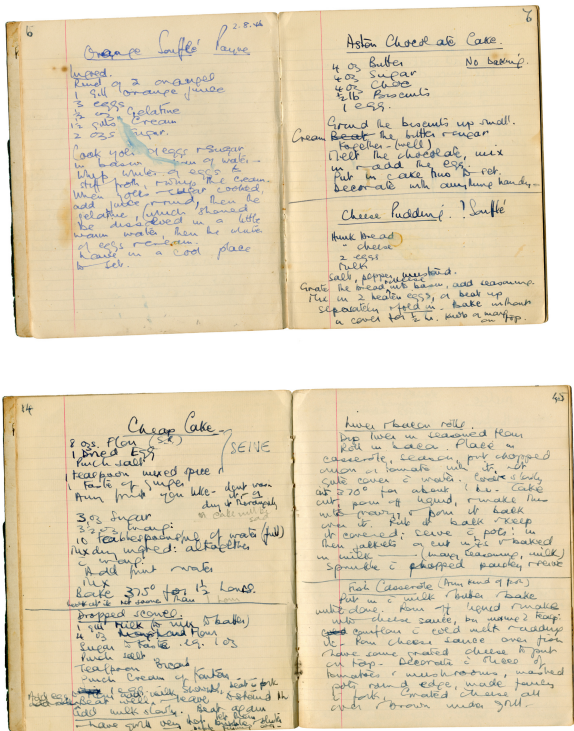
8 Hollinger Boxes

Language of Materials

English

Collapse All

Figure 1: The Connie May Fowler Collection



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Working with primary sources gives one a sense of proximity with the author and delivers great satisfaction in perceiving the novelist's state of mind through her writings. Having in front of me the original manuscripts of *Sugar Cage* (1992), *River of Hidden Dreams* (1994), *Before Women Had Wings* (1996), and some unpublished works, I discovered for the first time the intellectual and artistic process of creating a novel. [13]

To begin the process of arranging and describing an archival collection, the archivist must first review the materials comprising the collection and do some background research about the donor (in this case C. M. Fowler), if not well documented in the acquisition file. In the case of the Connie May Fowler Collection (hereafter, referred to as the Fowler Collection), the donor file revealed very little about the donation. A previous arrangement of the Fowler's collection was made by a library staff but it did not

meet current archival standards and principles; therefore, a new arrangement was mandatory. In this case, Fowler had not organized her materials in a manner that reflects her personal preference; consequently, I followed best practices and logic to impose order on the collection to facilitate its use by future researchers. A folder-by-folder inventory typically initiates the intellectual process of creating a finding aid that describes a collection.

American educator, librarian, and scholar, Sydney Berger aptly states, "a manuscript with no finding aid is essentially 'not there' for readers." [14] A finding aid typically contains the following fields: the name of the collection, the name of the institution housing the collection, an identifier, scope and content, biography, dates, extent, subject headings, language of materials, and other metadata. Figure 1 depicts the online landing page of the Fowler collection's description and organization. [16]

9. "Broward County Library." Wikipedia. Accessed August 10, 2022. https://en.wikipedia.org/wiki/Broward_County_Library.

10. Evan St Lifer and Michael Rogers, "Broward foundation receives \$1M gift," *Library Journal*, 120 no. 19 (1995): 13
11. Initially established as the Bienes Center for the Literary Arts from 1996 to 2010.
12. Ellen Kanner, "Connie May Fowler: Writing in Order to Reaffirm the Past." *Publishers Weekly* 243, no. 20 (1996): 50
13. Among other publications published after her donation are *Remembering Blue* (2000), *When Katie Wak es* (2002), *The Problem with Murre Lee* (2005), *How Clarissa Burden Learned to Fly* (2010), and *A Million Fragile Bones* (2017).
14. Sidney E. Berger. *Rare Books and Special Collections* (London: Facet Publishing, 1994) p. 35
15. Sidney E. Berger. *Rare Books and Special Collections* (London: Facet Publishing, 1994) p. 36
16. An excellent resource to consult: *Arranging and Describing Archives and Manuscripts* by Dennis Meissner (2019).



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Another essential aspect of my work consisted of getting familiar with ArchivesSpace and CONTENTdm software to enhance the visibility and discovery of the Connie May Fowler Collection. I heard about these digital tools for the first time while taking the course Organization of Knowledge I and then had the opportunity to put knowledge into practice with my internship. As easy as it sounds, the reality was quite different because I had previously never worked with this software.

Bienes Museum staff often provided advice and support as I developed the finding aid in ArchivesSpace[17]. Finding aids are well suited for manuscripts and other nonprint media. While working with the finding aid, I started scanning the author's correspondence to make it accessible to the public. These letters reveal the relationship between Connie May Fowler and her publishers, booksellers, and fans.

[17] Here is the link of the finding aid:
<https://broward.lyrasistechnology.org/repositories/3/resources/180>

After completing the scanning, the next step involved adding metadata to CONTENTdm. Again, I needed a little training to get accustomed to this database and all its functionalities to maximize the discoverability of the correspondence. As we say in French, "Chapeau!" to Meghan Hoffman, librarian at the Broward County Library Division, for showing me how to navigate in CONTENTdm.

One of my favorite activities in processing this collection consisted of searching Library of Congress Subject Headings (LCSH) to find the appropriate subject headings for the entire collection and, more specifically, for the correspondence. Interesting stories are revealed throughout Fowler's communications with other agents in the publishing industry. These stories would certainly spark curiosity among historians having a keen interest in understanding the relationship between an author and their publisher in the late twentieth century, at the threshold of the digital world.



FLORIDIANA AND SPECIAL COLLECTIONS: THE CONNIE MAY FOWLER COLLECTION AT THE BROWARD COUNTY LIBRARY, BIENES MUSEUM OF THE MODERN BOOK

BY FREDERIC SANTERRE

Florida's Literary Archives: An Overview

What I learned in this project is invaluable and has shaped my personality as a heritage librarian. Getting hands-on experience with ArchivesSpace, CONTENTdm, and LCSH increased my confidence in working with professional digital tools.[18] As a good driver, a librarian must watch in their rearview mirror to understand what came before, develop areas of expertise related to their historical collections, and look forward to using new technologies to enhance the discoverability of rare materials. The destination is unknown, but along the way, the librarian will welcome in their vehicle patrons who want to learn and share new knowledge about the past to transform the future. Librarians must be conversant and proficient in both library science and archives, for the simple reason that their library will host book collections and archival documents simultaneously in digital formats.

Fowler's collection situates itself at the fringes of both fields by having printed manuscripts, galleys, and handwritten documents. Historians of literature may revel in the heavily annotated drafts within the Fowler collection. This collection reflects the end of an era when hand-written drafts yielded significant information about the process of writing a novel.

The Fowler collection was acquired in 1997, a few months after the opening of the Museum of the Modern Book. Director James A. Findlay acquired this collection, seeing great potential for future research. Prior to the opening of the Bienes Museum, Fowler participated in literary lectures at the Broward County's Main Branch featuring River of -

18. In *Ambassadors of the Book: Competences and Training for Heritage Librarian*, R. Mouren (ed.), consult the following chapter "Preparing Librarians Technologically for the 21st Century" written by Katie L. B. Hennigsen. This contribution highlights digital tools available for special collections archivists.





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Hidden Dreams.[19] Once the acquisition was finalized, an event organized conjointly by Bienes Museum and the Broward Public Library Foundation offered Fowler the opportunity to present some of her papers and manuscripts to the public at the Main Library. [20]

Twenty-five years after its acquisition, the Connie May Fowler Collection was processed by a student who was encouraged by the partnership between the School of Information (USFSI) and the Bienes Museum. Unfortunately, it is common for special collection institutions to process unique materials long after they are acquired due to a lack of financial and human resources. Berger emphasizes that because of their very distinctive nature, manuscripts deserve to be high on the priority list for processing, depending on their importance relative to the research needs of the library. [21]

How does the Connie May Fowler Collection fit in the big picture of the Bienes Museum? One explanation resides in the goal of Broward County Library, to create a state-of-the-art literary center where rare books and special collections would be housed, preserved, and shared at the Main Branch.[22]. Since Fowler's stories take place mostly in Central Florida, her collection is well suited for the Bienes Museum, whose acquisition include literary works related to Florida's identity, that is Floridiana. Floridiana refers "to artifacts and collections of artifacts relating to the state of Florida [...], especially those artifacts pertaining to Floridian history, geography, folklore, and cultural heritage. [...] Floridiana could include paintings, prints, drawings, and postcards representing Florida's history or culture; fiction, non-fiction, music, and poetry describing or alluding to the state." [23]

19. Mary Ellen Hopkins. "18 Authors To Lecture At Broward Library" Sun-Sentinel, March 8, 1995: 4. NewsBank: Access World News – Historical and Current. <https://infoweb-newsbank-com.ezproxy.lib.usf.edu/apps/news/document-view?p=WORLDNEWS&docref=news/0EB4EE96B88587A9>.

20. The program unwinds under the SunTrust Literary Series: An Evening with Author Connie May Fowler, Feb. 10. RUSNAK, J. "WORKSHOPS OFFER WRITING ADVICE." Sun-Sentinel, February 9, 1997: 10. NewsBank: Access World News – Historical and Current. <https://infoweb-newsbank-com.ezproxy.lib.usf.edu/apps/news/document-view?p=WORLDNEWS&docref=news/0EB515FC7245BF76>.

21. Sidney E. Berger. *Rare Books and Special Collections* (London: Facet Publishing, 1994), 36.

22. https://web.archive.org/web/20080512023532/http://www.broward.org/library/bienes_about.htm

23. "Floridiana." Wikipedia. Accessed August 10, 2022. <https://en.wikipedia.org/wiki/Floridiana>.



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This definition sheds some light on why the Fowler Collection was of interest to the Bienes Museum. Additional insight is provided by Rochelle Pienn, Museum Curator, who opined that Findlay wanted the Bienes to be a repository for manuscript collections related to Florida Fiction. She adds this context:

"in the 1990s, Florida fiction was at the forefront of local special collections in terms of an acquisitions theme. Both the University of Miami Special Collections and Florida International University Special Collections vigorously bought publications by local authors. I believe Findlay wanted the Bienes to be THE place for Florida writers' papers, which explains why we also have the Charles Willeford papers and others.[24] Some healthy competition between academic institutions might have influenced Findlay's motivation to acquire literary materials by well-known local writers.

24. Among other literary archives acquired by Findlay figure the Michael Shaara Collection and the Olivia Goldsmith Collection.

Traditionally, special collections were responsible to steward literary archives that supported major textual projects which finds its origin in the 1950s and 1960.[25] On the last day of my internship, I found incidentally that my name was included in the Administrative Information section of the Fowler finding aid with the mention "Completed." It was rewarding to get some recognition after hard labor during the summer. This point seems innocuous, but it has been discussed in the last few years by archivists and other heritage experts about the lack of professional recognition for archivists who arranged and described a collection. A. H. Chen addresses the need to cite the name of the archivist in the finding aid. As she explains, "The fact that archivists are rarely named in finding aids prevents scholars from citing archivists, diminishing the value of their professional work as processors while amplifying their reference role and obscuring the history of how archivists shaped the literary archives market." [26]

25. Hubbard, Melissa A, Robert H Jackson, and Arnold Hirshon, Forging the Future of Special Collections (Chicago: Neal-Schuman, An Imprint of The American Library Association, 2016) – About literary archives, consult Ch. 12 "Literary Archives: How They Have Changed and How They Are Changing" by Ken Lopez.

26. Amy Hildreth Chen, Placing Papers: The American Literary Archives Market (Amherst; Boston University of Massachusetts Press, 2020), 105.





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To conclude, in 1997, Connie May Fowler left a discreet note with great significance on top of a manuscript in the collection: "In happy celebration of the establishment of the Bienes Center, a hallowed space ever evolving into the future, where generations will come and learn and be inspired to create, a place whose foundation is in the past but where tomorrow will be born every day." This statement is almost prophetic and in keeping with the library's mission to provide information to communities and nurture creativity among patrons. Pienn also believes that this quote from Fowler is almost precognitive. Nevertheless, the time has come for Fowler's collection to be discovered and researched by generations of scholars eager to invigorate new literary creations. To this day, Fowler's remark strongly resonates in my mind and motivates me to further my education in rare books and special collections librarianship.



Author Acknowledgements

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The Connie May Fowler Collection, The Bienes Museum of Modern Book, Broward County Library

“ See you at the Hilton
Daytona for the Florida
Library Association
Conference
May 17-19 2023

